

TRAILER POST

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PRIVATE JOURNAL
of the CROSBY SOCIETY.



Editorial

BY THE TIME YOU READ THIS we do hope you record buyers in the club have received your copies of our special issue of two gramophone records and, moreso, that you are well satisfied with what you've got.

Actually, if one was to buy a dubbed recording like the four sides we have offered the price would be about ten shillings more than we have asked you to pay. Our discount was only obtained because of our bulk order.

While on the subject of the two 'Crosbyana' records I would like to point out to those of you who will be playing the 78rpm record on gramophones or radio-grams with heavy pick-ups that

both this special acetate record and your ordinary Brunswick discs will last much longer if you buy one of the TRAILER TYPE SAPPHIRE needles which all record dealers are now selling. The price ranges from 2/6 to about 5/- and, bearing in mind that each TRAILER SAPPHIRE will play at least one hundred sides without doing much harm to your records you can see what a bargain you're getting. I say 'without much harm' because, as you may know, any type of stylus or needle cannot help but do a little harm each time it sits in the record grooves. An ordinary steel needle, especially those manufactured nowadays, will virtually ruin a record after one playing only mainly because it leaves behind it a deposit of soft steel which has worn off the steel needle's point.

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FRANK MURPHY, 120 JOHN STREET, BLAYDON ON TYNE, County DURHAM offers

1 LP(33.1/3) Bruns. LA 8571 Stephen Foster Melodies only 15/-(BN)
1 LP(33.1/3) I've got 6d.- Bells of St.Marys - Adeste Fidelis-Bob White-
Dancing in the dark - Great Day & commercials ... 15/-(VG)
78 rpm records.....

INDIAN BRUNSWICK: Sweet & Lovely/I Apologize @ 4/-(EX)

AUSTRALIAN DECCA: Never In Million Years/What Will I Tell My Heart.
Emperor Waltz/Friendly Mountains ... both 5/- each and (EX).

ENGLISH COLUMBIA: DB 1971 - DB 2035 - DB 2043 All 5/- and (BN).

ENGLISH BRUNSWICK: 01992B @/-(EX), 02291A 4/-(AN), C2849B 2/-(G), 02890A-
slightly Chipped Run-in, 1/6 (VG), 02900A @/-(EX), 03382B 4/-(AN)
03554B 4/-(BN), 03672A 4/-(BN), 03802A 4/-(BN), 03889B 2/-(G)

AMERICAN DECCA -BLACK LABEL-PERSONALITY SERIES, All Excellent condition.

23350 - Is you is or is you ain't my baby

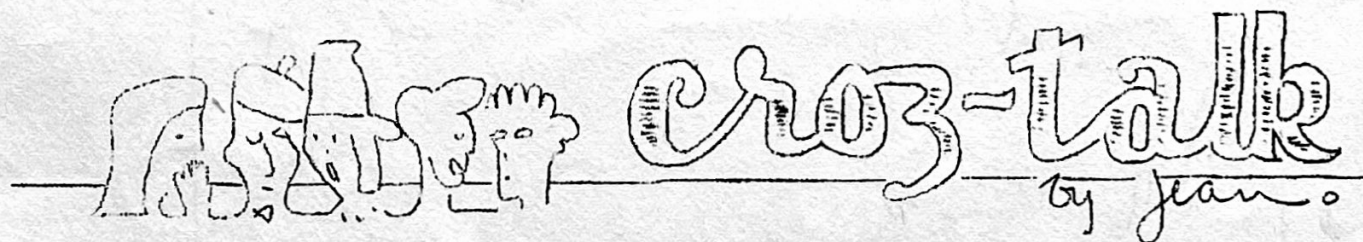
Hot time in town of Berlin 7/6.

23361 - Pretending (A master)/Gotta Get me somebody 7/6.

27508 - Silver Moon/More I cannot wish you..... 7/6.

Abbreviations as to state of above discs: AN=as new, BN=brand new, G=good,
VG=very good, EX=excellent.

All enquiries relative to above discs to Mr.F.Murphy(address at top)



THE CASTING OF DANNY KAYE in "White Christmas" has provided IRVING BERLIN with an additional songwriting assignment. Of course, we do not expect for one moment that the veteran writer of countless hit songs will be hard put with this task. As a matter of record he has already two numbers off the piano. One has no title yet and the second one is a comedy number tentatively titled, "THE CROONER AND THE COMIC" which will, needless to say, be featured by Messrs. Crosby and Kaye. Already scheduled for this film is a revival of Irving's success of yesteryear, "MANDY", which should not be confused with Bing's recording success, "MANDY IS TWO". "MANDY" will be exploited by the combined forces of Bing, Danny Kaye, VERA-Allen and Rosemary Clooney.

A solo for Rosemary Clooney has been composed and is called "LOVE, YOU DIDN'T DO RIGHT BY ME".

Bing's important spotlight number in "White Christmas" is "COUNT YOUR BLESSINGS".

AS YOU PROBABLY KNOW "CALL ME LUCKY" has now been published in this country by FREDERICK MULLER of London and is selling at ten shillings and sixpence. This is very cheap indeed compared with what one must pay to buy the American version which is thirty shillings.

The book is reviewed on page four and the publishers have promised to send you all a brochure on Bing's autobiography.

LATEST NEWS ON BING'S "RETIREMENT" comes from Larry Crosby. He says that Bing has no plans for retirement and will merely curtail his activities. Larry thinks the British press are sometimes worse than the American boys when they get hold of news tit-bits.

BING'S NEXT FILM IS ALREADY LINED UP. It is to be "COUNTRY GIRL" - a film version of a musical score written around "Winter Journey" which was seen in London last year with Michael Redgrave, Googie Withers and Sam Wannamaker. The first two named found their parts a little too much for them and Alexander Knox and Constance Cummings took over. Bing will play the role staged by Redgrave/Knox that of a faded Broadway star, who is goaded by a director (Sam Wannamaker on the stage) who will be played by William Holden. Bing after much 'goading' accepts Holden's offer and makes a comeback. This is a meaty role and probably the toughest acting assignment yet for the Groaner. After "Little Boy Lost" he need not worry.

MONA FREEMAN SEEMS TO BE FALLING OVER BACKWARDS in efforts to assure columnists that there is nothing in the tales of her romance with Bing. She wrote to all the leading columnists asking them to discredit the rumours to the contrary. She says she is 'helplessly embarrassed' by it all. BING IN HIS USUAL TALKATIVE WAY says, in answer to all enquiries about the Palm Springs rumours, "No romance, just good tobacco good fishing golf ... the boys no time for romance."

I THINK IT'S ABOUT TIME the gossip writers laid off Bing. He is obviously not going to be talked into a romance, and this affair created by the press is the height of bad taste.

BING'S NEW RADIO PROGRAMME IN THE USA NO LONGER USES "WHERE THE BLUE OF THE NIGHT" as the signature tune according to reports so far received. GARY CROSBY was Bing's first guest of this season. The Crosby show now airs on Sunday evenings and not ~~xxxxxxxxx~~ on Wednesdays as previously.

NOTHING HAS BEEN SAID RECENTLY of "The road to the Moon" which Bing spoke of when he came to Europe this year. Bing said Marilyn Monroe would be in it. He did not mention whether the Monroe person would be in addition to Dottie Lamour or a substitute. The latter seems very unlikely for Dot is as much a part of the "Road" films as are Bing and Bob.

STOP PRESS ITEM:

Paramount have announced release of "WHITE CHRISTMAS" as to be Summer, 1954 and plan to make it the big hit of motion picture-dom for 54.

Paramount's other Bing starrer, "COUNTRY GIRL" goes on the floor (before the cameras) in March 1954 so we look like having a Bing-less winter, never mind there's Hope(?)

EDITORIAL - continued from page one.

A sapphire stylus will give you much truer tracking and reproduction without harming the surface of the record much.

There are a few precautionary measures to be taken when first using a sapphire needle so, if you are going to treat your record collection better by buying a sapphire please take note of the following: FIRST, a trailer type stylus must be fitted with the bent shaft looking towards the back of your gramophone or radiogram or, in fact TRAILING. It must not be in position like a spade, that is, with the actual point digging forward.

SECONDLY, try a new record with the stylus sapphire first for if you try a sapphire on an old disc which has been played many times with an old fashioned steel needle you will probably find that, owing to the steel needle leaving so much steel deposit in the groove, the reproduction is pretty bad. Of course, this serves to prove what a mess the steel needle really

makes. If you stick to the new sapphire primarily for your new or newer records you will be amply rewarded, I beg your pardon - I should have said 'amply rewarded'!

FINALLY, a trailer sapphire stylus is eminently suitable for the acoustic type of portable gramophone and it will, in fact, prove a greater record saver than even when it used on a radiogram. It is essential NOT to remove the sapphire stylus which has a straight shank once it is fitted in the pick-up. It is emphasized that STRAIGHT shank sapphire styli are for the more modern lightweight type of p-u's.

WE ARE PLANNING A SPECIAL LARGE CHRISTMAS NUMBER of "Crosby Post" and, owing to the G.P.O.'s great Xmas posting schedule there will be no issue in the middle of December. Your double size December dated journal will be mailed to you in the last week of November at the latest. The journal after that will arrive in the first few days of the new year.

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by
the
Caddy ...
+++++

THE AUTOBIOGRAPHY OF BING CROSBY, which is titled "Call Me Lucky", is, without a doubt, the greatest thing Bing has ever done for his admirers and for his enemies - the latter category will probably cease to be when this book of Crosby's is widely read. It will surely be well read by people who dislike the voice of Crosby for it's refreshing contents cannot be turned down by anyone, not even Bob Hope.

You just can't put this book down until you've finished reading every word. Bing simply goes on from one character to another - and no Crosby film has ever had as many characters as 'Call Me Lucky'. Of course, as is usual with the Groaner, each character is plainly fabulous but the writer Crosby, by sheer modesty and underestimation of himself, shows that he is the greatest character of all.

Bing actually dictated this autobiography of his to a journalist who followed him around for weeks. This procedure has enhanced this book - if enhanced it could be - for it adds quite a lot more 'real life of Crosby' than could have been expected had the journalist simply taken down the whole story of Bing.

In 'Call Me Lucky' you will find the real Bing. He isn't different from the one you've met on the silver screen but you'll get to know him a whole lot better when you read about his companions. A fitting sub-title to 'Call Me Lucky' would be 'Road To Crosby' for it takes you over the cinema auditorium right over to the Crosby home.

This autobiography serves to clear up a few mistakes by biographers. Bing mentions his first public appearance on the stage. He says, "One of my early appearances on the stage which is engraved on my memory is a curtain just missing my head. It happened in a Julius Caesar production put on by the Shakespearian class at Gonzaga. Some of my biographers thinking to build me up, have me playing Mark Antony or Caesar in this production. The truth is, I was merely one of the mob: a first or second citizen or something equally lowly. The production was given in the parish hall. The audience was composed of parents, well wishers and fellow students. I remember I was called upon to die, and as I lay there down came the curtain. It was one of those big roller affairs with a boom at the ~~moment~~ bottom to pull it down by gravity. From out of the corner of my eye I saw it coming down so fast that I realized the mechanism had broken. I became very much alive and rolled frantically from under so it would not fall on me. However, I got a yell of laughter and my near escape was a neighbourhood conversational piece for years afterwards."

Bing also states: "There have been many versions of the first snafu which interfered with my initial broadcast. One version of it had me not showing up was that I was suffering from a hangover. A second one had me taking a powder owing to stage fright. A third said I failed to put in an appearance owing to laryngitis. This is the way it was: While I was waiting for negotiations to be completed to enable me to sing on the radio (Bing had been banned from appearing with an accompaniment owing to a dispute with a night club owner) I'd been in the habit of dropping into night clubs each night. Like a zany I'd been singing in every one I stopped at for the kicks, instead of saving my voice for the radio debut, and my pipes
.....contd. on page 5.....

Had taken a terrible lacing. To put a complete K.O. on my throat just before the show I rehearsed in an air conditioned room. It was the first time I had ever been in an air conditioned room, and singing in cold air, I tightened up so much that when I was ready to go on I couldn't push out any noise. It wasn't that I had any nervousness or any other kind of shakes, including alcoholic ones.

How could I have stage fright after so many appearances at the Coconut Grove? I don't think I ever had stage fright or what we in the trade call "flop sweat" in my life. The pipes gave out because I'd been singing too much, and the unfamiliar air conditioning put the clincher on. I might have been able to go on but my voice would have sounded terrible so I decided not to go on that night. When I finally did appear, I was a new voice with a different style and I stirred up interest. But there would have been no interest had I sung my first numbers for CBS with a throat ceiling zero."

A rather interesting story about a famous Crosby classic is unfolded by Bing in his book. It concerns "Temptation" which Bings describes as a wonderful song from which many up and coming singers have gained effective mileage. He goes on to say:

"Temptation was my first attempt at presenting a song dramatically. In the picture ('Going Hollywood') I played an entertainer with faults. The co-star had given me the air for my misdeeds and I'd gone to Tijuana to get away from it all. There I'd gone on a tequila diet, knocked around in a succession of bordellos - in the picture they were called Tijuana hotspots - grown a beard and become a derelict. As a derelict I sang "Temptation" to a glass of tequila, while tears dropped into my beard from the circles under my eyes. Through trick photography a dame's face appeared in the glass of tequila: then at the end of the song I flung the glass at the wall and staggered out into the night. It was all very Russian Art Theatre."

Bing says that one of the things that always interests writers about him is the fact that he seems to have an equal number of women and men fans who enjoy both his voice and mannerisms. Bings goes on to say what he attributes this to:

"I'll give you the answer I've always given. It applies particularly to my singing. I think - and I am confident that my assumption is correct - that every man who sees one of my movies or who listens to my records or who hears me on the radio thinks and firmly believes that he sings as well as me, especially when he's in the bathroom shower. It's no trick for him to believe this, because I have none of the mannerisms of a trained singer and I have very little voice. If I have achieved any success as a warbler it's because I've managed to keep the naturalness in my style, my phrasings and manners which any Joe Dokes possess."

They feel no kinship for a singer with a wonderful register and an elaborate range. They realise he's achieved something they can never hope to achieve. But it's my hunch that they feel that, had they gotten the same opportunities I've had they'd have done just as well. I'm certainly not a handsome figure, being on the short, dumpy side, and with hair that is thinning or has thinned. I have no glamour, no Continental savviness, no bedroom eyes. So they figure I'm just one the guys they run into all the time at the pool room or at the ball game or out hunting or on the golf course."

Bob Hope enters the Crosby autobiog as follows:

"Robert Hope, of the non classic profile and the unclassy mid-section, is sometimes goaded by a knowledge of his own lack of physical charms into referring to me as "skin head". I don't have to specify what he means. It is generally known that I wear (for screen purposes) a device the trade calls a "scalp doily", a "mucket" or "a divot". The technical term is 'hair piece.' I hate to put it on and I'm always trying to have interior scenes photographed outdoors, so I can wear a hat. In 'Road to Morocco' I tried to wear a hat in bed, but the director, David Butler, was obdurate. I finally talked him into a nightcap with a tassel."

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AVAILABLE RIGHT NOW is the Brunswick September issue, no. 05150, "IT HAD TO BE YOU"/"TENDERFOOT". Recorded in 1950 and carrying matrix number L5650 "It Had To Be You" is afforded a superb rendition by Bing with Red Nichols on the cornet. This 'duet' for voice and cornet is perfectly blended, each having

and showing the necessary sympathy and control for a nicely balanced result. At no time is there any overpowering or drowning, which has often been the case with Bing when he gets a 'brassy' backing. This recording just consists of two full choruses, both taken in the same tempo, but more of a swing is noted the second time round which is also enhanced by the addition of the drum section. The ensemble is John Scott Trotter's Dixieland Group.



THOSE OF YOU WHO REMEMBER the popular cowboy song of several years ago - "Ride, Tenderfoot, Ride", will probably recognise in "TENDERFOOT" the identical theme of the lyrics. This does not, however, detract from the appeal of this very pleasing recording which gets more 'pleasing' with each playing. For the uninitiated, the lyrics, which one might suppose from the title, instruct one in exactly what to do and what not to do to become a 'man's man', - a cowboy. Perry Botkin and his Guitars provide, as usual, the right atmosphere and first class support. The matrix is L 7045, and like it's backing, we are given no master latter is given after the matrix number. A most interesting fact about "TENDERFOOT" has been brought to my notice by one of our very active fellow members, Mr. TED LAKER, who is an ardent collector of Crosbyana on the record. He writes that the name of "BRILL", credited on the record label as being partly responsible for the composition is actually a pseudonym for Bing. Ted says that this was given a fair amount of publicity in American press columns.

This latter information is a splendid example of what I was referring to in our last "Crosby Waxworks" - sharing or pooling our knowledge of interesting facts. We're all grateful to Ted, and I'd like to thank all those who have graciously written me as a result of my suggestion.

BY NOW YOU WILL HAVE DISCOVERED that there are no mid-September Bing releases, but in October we have no less than SIX NEW SIDES by Bing which is surely an occasion for rejoicing. Mostly responsible for this little windfall is that four of the sides are from the American musical, "THE KING AND I". They were first available from the eighth of this month (October). Victor Young's orchestra back Bing in 05172, "HELLO YOUNG LOVERS"/"SOMETHING WONDERFUL" and also on 05173 which has "I WHISTLE A HAPPY TUNE"/"GETTING TO KNOW YOU". The other two sides, which were available from the first of the month, were on Brunswick 05181 - "HUSHABYE" with Fred Waring and his Pennsylvanians is backed by another of the popular Perry Botkin and his Guitars accompaniments and is called "WALK ME BY THE RIVER".

I MUST APOLOGISE FOR AN ERROR by way of omission in last month's article when I listed the contents of the Long Play record - "WHEN IRISH EYES ARE SMILING". I drew attention to the fact that "St. Patrick's Day Parade" has not been previously released over here on 78 rpm., but omitted to state that the same applies to the title "With My Shillelagh Under My Arm". The matrix number of this is L 6032 and was recorded on 1st February 1951. My only excuse for this error is that many of us become very familiar with titles recorded by Bing years before they arrive over here and are issued on the Brunswick label. Sometimes we even get them on American or other foreign labels so that their appearance on Brunswick Long Play over here does not always register as being 'unique' inasmuch as it has not been previously issued on our own 78 rpm Brunswicks.